

THE METROPOLITAN MUSEUM OF ART

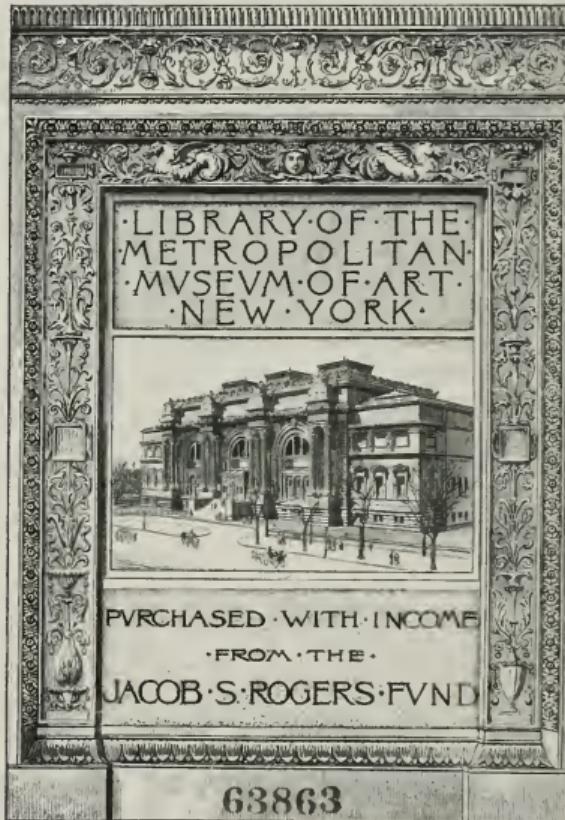


3 0620 00396225 4

119.8

Q

1919





1395

IMPORTANT AND VALUABLE

COLLECTION OF

OBJECTS OF ART

TO BE SOLD FOR THE ACCOUNT OF

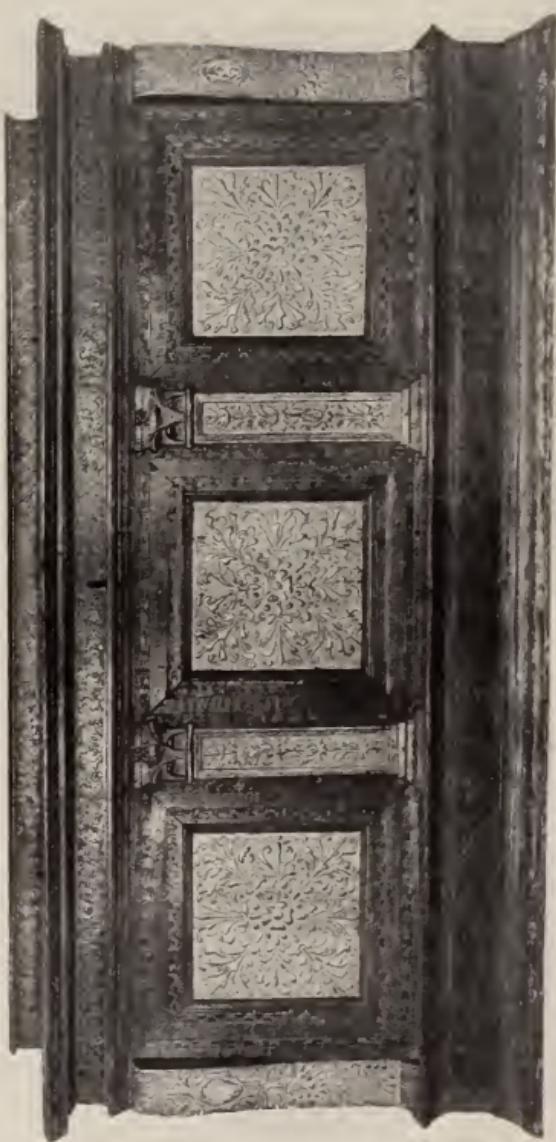
A. MITCHELL PALMER

ALIEN PROPERTY CUSTODIAN

THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK



CASSONE, 15TH CENTURY, FLORENCE, ITALY

CERTOSINA AND PASTIGLIA WORK

SALE NUMBER 1395
ON PUBLIC EXHIBITION FROM JANUARY TWENTIETH

IMPORTANT AND VALUABLE OBJECTS OF ART

CHINESE PORCELAIN, ITALIAN TEXTILES, GERMAN
SCULPTURES, FRENCH ENGLISH AND ITALIAN BRONZES,
SCULPTURES, AND PIECES OF FURNITURE DATING FROM
THE FOURTEENTH TO THE EIGHTEENTH CENTURIES

TO BE SOLD FOR THE ACCOUNT OF

A. MITCHELL PALMER

ALIEN PROPERTY CUSTODIAN

ON MONDAY AFTERNOON, JANUARY TWENTY-SEVENTH
AT 2:30 O'CLOCK

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

1919

CONDITIONS OF SALE

1. All bids to be per lot as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decisions shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. Purchases to be taken away at the buyer's expense and risk immediately after the conclusion of the sale, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, and they will be at the sole risk of the purchaser, and subject to storage charges.
5. No lot will be delivered during the sale.
6. All lots will be on public exhibition before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible except as hereafter noted, for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RE COURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. All books are sold as catalogued, and are assumed to be in good SECOND-HAND condition. If material defects are found, not mentioned in the catalogue, the lot may be returned. Notice of such defects must be given and the goods returned within ten days from the date of the sale. Periodicals and all miscellaneous books arranged in parcels, are sold not sujeut to return.
8. Autograph Letters, Documents, Manuscripts and Bindings are sold as they are, without recourse. The utmost care is taken to authenticate and correctly describe items of this character, but this Company will not be responsible for errors, omissions, or defects of any kind.

9. **TERMS CASH.** If accounts are not paid at the conclusion of each sale, or, in the case of absent buyers, when bills are rendered, this Company reserves the right to recatalogue the goods for immediate sale without notice to the defaulting buyer, and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such resale at its own option.

10. **BIDS.** We make no charge for executing orders and use all bids competitively, buying at the lowest price permitted by other bids.

11. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

*Priced Copy of this Catalogue may be secured for fifty cents
for each session of the sale.*

THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

TELEPHONE PLAZA 9356

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

ADDITIONAL CONDITIONS OF SALE

The attention of bidders is called to the following special and additional conditions of sale, subject to which lots in this catalogue are to be sold:

Sale of said lots will be made in accordance with the provisions of the Act of Congress known as the Trading with the Enemy Act, as Amended; and the attention of bidders is called to the provisions of said Act, and to the penalties provided for violations thereof. The property advertised will be sold only to American citizens, or to corporations incorporated within and under the Laws of any State or Territory of the United States, or of any of its insular possessions; but the Alien Property Custodian shall have the right to exclude from bidding, at any such sale, and/or from purchasing or otherwise acquiring said property, any corporation which he shall, after investigation, determine to be controlled, managed or operated wholly or mainly by or for the account or benefit of a person or persons not citizens. Any person purchasing for an undisclosed principal, or for resale to a person not a citizen of the United States, will subject himself to the penalties of the said law. All bids made shall be subject to acceptance or rejection by the Alien Property Custodian at any time within fifteen days from the date of sale.



Digitized by the Internet Archive
in 2014

<https://archive.org/details/importantvaluabl00ande>

A COLLECTION OF ANTIQUES

SOLD BY ORDER OF

A. MITCHELL PALMER
ALIEN PROPERTY CUSTODIAN

CHINESE PORCELAINS

LOTS 1 to 7

1 PAIR OF GALLIPOTS. China, early 19th Century.

Blue and white porcelain. Prunus blossoms (hawthorn) on dark blue with ice cracks. On this background three lozenge shaped medallions with fantastic Kilin animals. With drum shaped porcelain covers. Height, 10½ inches.

2 PAIR OF PORCELAIN VASES. China, early 19th Century.

Blue and white porcelain. Inverted pear-shaped body, with bell foot, cylindrical spreading neck. Prunus blossoms (hawthorn) on dark blue with ice cracks. On this background three shield shaped medallions, with a group of porcelain vases containing diverse flowers. Height, 18 inches.

3 PAIR OF GALLIPOTS. Tao Kuang.

Porcelain. Two five-clawed dragons playing with the sacred jewel amidst clouds. Dragons coral red, clouds pink and green against a yellow background. Porcelain covers.

Height, 9 inches.

4 PORCELAIN BOTTLE. Ch'ien Lung.

Cylindrical body on low foot-rim, with sloping shoulder and straight tubular neck. Decorated under Celadon glaze, with ten vertical strips of conventionalized flowers incised into the body before firing. Delicate hues of green. Mark in seal characters: Ch'ien Lung. Height, 12½ inches.

5 PORCELAIN VASE. China, late 18th Century.
Pear-shaped, with wide mouth, on conical foot. Decorated with bands of fret and Tao Tieh pattern around the body incised before firing. Clair de lune glaze. Mark: Kang Hsi.
Height, 9 inches.

6 LARGE PORCELAIN PLATTER. Ming.
Decorated with the five enamels and cobalt blue under glaze. In the center various fishes, crabs, and sea shells of old design. The border divided by four shield shaped medallions, with prunus blossoms, lotus, peonies and chrysanthemums symbolizing the four seasons. In the fields between the medallions, repeated conventionalized flower branches, of decorative and vigorous design. Mark on bottom: conventionalized plant. Fine specimen,
Diameter, 20½ inches.

7 LARGE PORCELAIN PLATTER. Yung Chêng.
Decorated in various enamels: green, rose Du Barry, and opaque yellow prevailing. In the center, large composition of beautiful design, showing two ladies with children enjoying themselves on a terrace in the shadow of the trees. On the margin four medallions, two of them in the shape of an artemisia leaf, one fan shaped, one in the shape of a makemono with scenes of travellers and sages enjoying nature. These medallions are on a background decorated with peony flowers. (Three slight cracks.)
Diameter, 20½ inches.

ITALIAN TEXTILES

16th to 17th Centuries

LOTS 8 to 13

8 GREEN SILK DAMASK. Italy, late 17th Century.
Large stems, forming ogives with conventionalized flowers, finished with narrow fringe and lined with green linen.

Size, 102 inches x 82 inches.

8A TWO RED DAMASK PORTIERES. Italy, 17th Century.

Very large design of half naturalistic baroque leaves and flowers. The motif repeat is of 85 inches, making this specimen one of exceptional interest. Finished with narrow strip of banding in cut and uncut velvet flowers; lines with light brown linen.

Size, 97x40½ inches.

9 GREEN DAMASK SPREAD. Italy, 17th Century.

Design of vases and large baroque leaves and flowers. Unlined.

Size, 86 inches x 102 inches.

10 YELLOW VELVET COVER. Italy, early 18th Century.

Yellow background with allover flower pattern in cut and uncut velvet. Finished with band of silver thread embroidery, lined with deep rose silk.

Size, 51 inches x 35 inches.

11 RED SILK DAMASK SPREAD. Italy, 17th Century.

Stems forming ogives, with half naturalistic bouquets of large flowers and leaves. Finished with narrow fringe.

Size, 106 inches x 80½ inches.

12 TWO PIECES OF RED VELVET. Italy, 17th Century.

Crimson velvet, perfectly plain. Unlined.

Sizes, 121 inches x 50 inches, and 122½ inches x 41 inches.

13 RED VELVET SPREAD. Genoa, Italy, late 17th Century.

Half naturalistic baroque leaves and flowers, in cut and uncut velvet, bearing a certain relation to contemporaneous lace patterns. Repeat of 22 inches. Finished all around with gold braid and fringe, lined with red damask, two length of which show large baroque bouquets of leaves and flowers; the other two showing a totally different design of long conventionalized leaves and fruits.

Size, 106 inches x 87 inches.

GERMAN SCULPTURES

14th to 16th Centuries

LOTS 14 to 19

14 MEDALLION, RELIEF IN STONE. German, late 16th Century.

Very fine carving in lithographic (so-called Solenhofen or Kelham stone), with the portrait of an elderly man, seen in full face. Inscription: Leonhard Dilher. In wooden frame. From the famous Spitzer Collection, Paris. Diameter, 1½ inches.

15 MEDALLION, RELIEF IN STONE. Germany, late 16th Century.

Very fine carving in lithographic stone showing the portrait of an old man, whom the inscription identifies as Doctor Johannes Deimer. Dated 1577. From the famous Spitzer Collection, Paris. Mounted in wooden frame. Diameter, 1½ inches.

16 WOODCARVING, LINDEN WOOD. German, late 14th Century.

One of the kings of the Adoration, holding the incense box. Crowned felt hat with broad rim, long fur-trimmed red coat with belt. Beautiful sculpture with old polychromy intact.

Height, 32 inches.

17 POLYCHROMED WOODCARVING. German, 16th Century. St. Mauritius standing, holding a spear in his right hand, a felt hat with feather on his head, in rich Renaissance armour with a blue and red mantle over his shoulders. Very beautiful and elaborate carving. Polychromy partly restored. Height, 33 in.

18 WOODCARVING, OAK WOOD. School of Cologne, German. 15th Century.

On a background of clouds, God the father, a crown on his head, the globe of the earth in his left hand, the right raised in the solemn gesture of benediction, on both sides an angel in the attitude of adoration. The delightful execution of the details as well as the tenderness of expression shows the Rhenish origin of this fine group.

Height, 18½ inches.

19 ENAMELED TILE. German, second half of the 16th Century. Center part of a stove. So-called Hirsehvogel ware. Earthenware enamelled in light blue, green, brown and white. Low relief: under a Renaissance arch with two earyatids the scene of the crucifixion: the Christ and the two thieves on the cross, the two Marys, St. John and St. Joseph of Arimathea standing under the cross. Wooden frame.

Height, 18 inches; width, 15½ inches.

ITALIAN BRONZES, SCULPTURES AND
PIECES OF FURNITURE

15th to 17th Centuries

LOTS 20 to 44

20 MADONNA. Italy, Florence, late 15th Century.

Polychromed terra cotta. The Madonna, kneeling in the attitude of adoration. Red robe and blue mantle. Style of the della Robbias. Charming and delicate example of the Florentine quattrocento.

Height, 18 inches.

21 THE ANNUNCIATION. Florence, Italy, late 15th Century.

Terra cotta group of the annunciation in two pieces: the angel speaking the "Hail Mary" to the Madonna, who listens in an attitude of mystic ecstasy. Polyehromed terra cotta. Style of Benedetto da Maiano.

Height, 23 inches.

22 BUST OF A SAINT. Italy, early 15th Century.

Woodcarving, polychromed. Bust of a female saint, with the crown of a martyr, the hands in the attitude of prayer. Old polychromy partly restored.

Height, 23 inches.

23 PAIR OF WALNUT ARMCHAIRS. Florence, Italy, 16th Century.

Rectangular backs with gilt aeanthus leaf carved finials. Straight plain arms on supports in turned wood. Straight legs, on square base rails with paw terminations and two front rails in turned wood. Seat and back covered with plain red velvet, deooreated with galoons and fringes in the same color. Height, 49 inches.

24 PAIR OF WALNUT CHAIRS. Florence, Italy, 16th Century.
Open back with turned finials, arcaded headrail with two baroque volutes, supported by five spindles turned in baluster form. Straight turned legs and turned front, back and side rails. Seat upholstered in red velvet with fringes. Height, 34 inches.

25 WALNUT STAND. Renaissance style, modern.
Octagonal turning top, supported by four Florentine columns, standing on four square bases. Height, 43½ inches.

26 PAIR OF WALNUT STANDS. Renaissance style, modern.
Octagonal turning top supported by four Florentine columns, standing on four square bases, connected by cross bars.
Height, 43½ inches.

27 PICTURE FRAME. Florence, Italy, middle of 16th Century.
Carved and gilt wood. Base in rich Renaissance profiles, two pairs of Corinthian columns on both sides, flanked on the outside by two conventionalized herons, giving a bold curve to the outline of the frame. The top with rich classical mouldings, tops are decorated with urns, fantastic animals, etc., indicating at this early date the beginning of the baroque style. Mounted with modern mirror. Height, 24 inches, width, 17 inches.

28 PICTURE FRAME. Venice, Italy, about 1500.
Walnut, carved and partly gilt. Rectangular shape, ornamented on top and bottom with richly voluted ornamental motives. Fluted border surrounded by classical or ornamental motives. The carving heightened moderately with gold. Mounted with modern mirror. Height, 34 inches; width, 21 inches.

29 PAIR OF ARM CHAIRS. Portugal, 17th Century.
Straight back with shaped top, curved, carved, and voluted arms, on turned supports. Straight turned legs, and deep front rail, pierced, carved, scrolled and voluted. Back and seat covered with tooled and carved leather (restoration), studded with thick round brass nails. Height, 56 inches.



STUCCO RELIEF, LUCCA DELLA ROBBIA
[NUMBER 34]

30 BRONZE MORTAR. Florence, Italy, 15-16th Century.
Tapering incurved sides and moulded rim and foot. Body decorated in low relief with two griffons (symbol of Perugia) in opposite symmetrical representation, with a flower vase in the center. Below the knobs replacing the handles composition of Hercules lifting Antaeus (compare analogous composition by Pollaiuolo).
Height, 5 inches.

31 BRONZE MORTAR. Florence, Italy, early 16th Century.
Cylindrical shape with curved spreading sides, moulded foot-rim, two projecting tubular handles. Decorated on the body with a frieze of Renaissance festoons, and of amorini, holding an escutcheon with coat-of-arms.
Height, 5½ inches.

32 SMALL SILVER TRAY. Italy, 17th Century.
Oval shape with two handles in the shape of female busts. In the centre representation of David and Goliath. Border of flowers and fruits.
Length, 5 inches; width, 3½ inches.

33 CASKET OF GILT WOOD. Florence, Italy, 16th Century.
Frame of gilt wood, richly carved and gilt with conventional Renaissance ornaments resting on claw feet. The panels in rich Renaissance embroidery on rich velvet in raised gold and silver threads. Pattern of the embroidery: symmetrical composition of acanthus scroll work. Inside: elaborate partition in wood, lacquered green (of later date).
Height, 9½ inches; width, 18½ inches; depth, 14 inches.

34 STUCCO RELIEF. Florence, Italy, 15th Century.
Style of the della Robbias. Very powerful relief in stucco, formerly polychromed, but the polychromy is now covered by a dark coating of incense and candle smoke, traces of color and gold still noticeable. The Madonna (half figure) turning towards the child, standing to her left and stretching his arms towards the Mother. Very fine specimen, upper left of the background restored.
Height, 29½ inches; width, 19½ inches.

(See Illustration)

35 PAIR OF WALNUT STANDS. Florence, Italy, late 17th Century.

Baroque style. Square tops. Shaped front outlined with bold baroque volutes ending in lion's claw feet. In the center: rich acanthus leaf and mascaron: head of a young woman. Painted dark red and heavily gilt. Height, 44 inches.

36 WALNUT ARMCHAIR. Florence, Italy, 17th Century.

Square back with gilt acanthus leaf finials. Straight plain arms on supports of turned wood. Straight legs on square base rails with paw terminations. Seat, back, front and sides covered with plain red velvet, decorated with galloons and fringes in the same color. (Left arm support and upper rail of chair back damaged.)

Height, 58 inches.

37 WALNUT ARMCHAIR.

Square back with gilt acanthus leaf finials. Straight plain arms on turned wood supports. Straight turned legs on square base rails ending in lions paws. Seat, back, front and sides covered in plain red velvet, ornamented with red velvet galloons.

Height, 52 inches.

38 WALNUT CASSONE. Florence, Italy, second half of 15th Century.

Rectangular shape with domed hinged lid with small friezes in certosina technique (inlay). The front, with upper and lower frieze in certosina work consisting of three panels separated by Renaissance pilasters, wood carved, covered with pastiglia and gilt, and flanked to the right and to the left by two acanthus leaf consoles in the same technique. The panels themselves framed by two borders in certosina with rich acanthus pattern in gilded pastiglia. Remarkable specimen of the finest period of Italian Renaissance.

Height, 34 inches, length, 77 inches, width, 25 inches.

(See *Frontispiece*)

39 **WALNUT ARMCHAIR.** Florence, Italy, 16th Century.
Square back with acanthus leaf finials. Straight plain arms on supports of turned wood. Straight legs turned. Front rail carved with phoenix and arcades (restored). Sides and back plain base rails. Seat and back covered with leather studded with a double row of brass nails. Height, 44 inches.

10 **WALNUT ARMCHAIR.** Florence, Italy, 16th Century:
Nearly a mate to the preceding with the exception of the supports of the arms, which are slightly different and of the front rail, which is decorated with three floral rosaces.
Height, 44 inches.

11 **SETTEE.** Florence, Italy, 16th Century.
Made of an armchair. Rectangular back with finials in the shape of satyrs masks, carved and (modern) gilt. Straight plain arms resting on turned gilt support. Plain turned legs. Back and seat, front and sides covered with red damask with galloons and fringes. Armchair transformed into settee in recent times.
Height, 51 inches, length, 58 inches.

42 **WALNUT TABLE.** Florence, Italy, 16th Century.
Octagonal shape, plain top, with carved edge, resting on four carved and voluted wings, with cylindrical pedestal and carved lion's paw feet. Height, 30 inches; width 39 inches.

43 **WALNUT TABLE.** Florence, Italy, 17th Century.
Rectangular shape, plain top with decorated apron showing carved rosettes and flutings. Two drawers with lyra shaped bronze handles. The legs: Tuscan columns connected by plain rails. Restorations.
Height, 33 inches; length, 61 inches; width, 31 inches.

44 **SMALL WALNUT TABLE.** Florence, Italy, 17th Century.
Square top, plain apron on four turned baluster-shaped legs connected by four plain rails.
Height, $25\frac{1}{2}$ inches; top, 19 inches square.



LOUIS XVI. GILT BRONZE CLOCK
[NUMBER 52]

ENGLISH AND FRENCH FURNITURE
AND SCULPTURES
16th to 18th Centuries

LOTS 45 to 57

45 SET OF SIX CHIPPENDALE CHAIRS. England, middle 18th Century.

Mahogany. Rectangular, slightly curved back. Open work with delicate carving in 18th Century motives. Top bar carved with elegant roccoco scrolls. Straight legs, the front ones grooved. connected by plain straight rails, the seat covered with modern red leather.

Height, 38 inches.

47 SMALL MAHOGANY TABLE, SHERATON STYLE. England, late 18th Century.

Rectangular top. Plain apron decorated with two inlaid stripes. One drawer with elaborate divisions. Straight tapering legs.

Height, 28½ inches.

48 WOODCARVING, WALNUT. French, middle of 16th Century. Rectangular shape. Christ arrested in the garden of Gethsemane. Companion piece to the following, but not by the same artist.

Height, 24 inches; length, 35 inches.

49 WOODCARVING, WALNUT, HIGH RELIEF. French, early 16th Century.

Representing Christ in the Garden of Gethsemane with the three apostles sleeping in the foreground. Companion piece to the preceding, but certainly not by the same artist. Very fine quality. Rectangular.

Height, 24½ inches; length, 36 inches.

50 PAIR OF TERRA COTTA STATUES. French, early 18th Century.

Neptune and Amphitrite. Probably sketches for a larger work by a follower of Puget. Combining classical style with the charm of direct inspiration.

Height, 21½ inches.



LOUIS XVI. TABLE INLAID IN BRONZE

[NUMBER 54]

51 TERRA COTTA BUST. French, late 18th Century.
Very fine life size bust of a young man, showing the influence
of Houdon. Height, 18 inches.

52 MANTEL CLOCK, GILT BRONZE. French, Louise XVI.
period.
Charming French 18th Century subject: Amorino, forgetful of
his profession, became a sculptor. A hammer, a chisel, and
the half-finished head of an emaciated Saint John bear witness
to his professional zeal, but in a moment of leisure his mind
returns to Her, with a pencil he draws the charming lines of
Her body on a sheet of paper, while the crowing cock on the
clock in vain tries to remind him of the hour and to recall him
to duty.
Height, 12 inches; length, 12 inches; depth, 5 inches
(See Illustration)

53 ROSEWOOD SECRETAIRE. France, Louis XVI. period.
Rectangular shape of fine and delicate proportion. The front
edges flattened off and decorated on the top with sober classi-
cal ornaments in gilt bronze. Top drawer with delicate mar-
queterie ribbon forming circular medallions with conventional-
ized star flowers inside. Drop leaf opening the writing desk
with elaborate drawers and shelves. The lower part with
two doors opening on a shelf and drawer with fine gilt bronze
ornaments. Drop leaf and doors, sides and top with central
panels in darker wood with a border of delicate marqueterie.

54 ROSEWOOD TABLE. French, Louis XV. period.
Shaped top. Center gold and blind-tooled leather. Border of
rich inlay of flowers and leaves in wood of various shades. The
character of the design is reminiscent of Dutch or Flemish mar-
queterie. Apron on four sides with similar beautiful inlay. Front
with three drawers. Cabriolet legs of elegant curve, with re-
fined ornamentation in gilt bronze. Excellent specimen in good
condition. Height, 30 inches; length, 48 inches; depth, 25 inches.
(See Illustration)

55 ROSEWOOD TABLE. French, Louis XV. period.
Shaped top, center gold tooled red leather with a border of rosewood and an edge of gilt bronze with corner ornaments. Shaped apron with inlay in the same wood and rich gilt bronzes as handles of the three drawers. Cabriolet legs with gilt bronze ornaments. Height, 29 inches; length, 67 inches; depth, 33 inches

56 SMALL TABLE. French, Louis XV. period.
Shaped top with charming marqueterie of interlaced circles. Shaped apron with the same decoration. Drawer with elaborate partitions. Cabriolet legs.
Height, 30 inches; length, 20 inches; width, 14 inches.

One-third interest in the following lot is owned by an American firm in New York City: two-thirds interest is offered for sale. The price at which the remaining one-third interest may be purchased will be communicated on application to intending purchasers.

57 A LOUIS SIXTEENTH SET OF FURNITURE.
Consisting of one sofa, two bergeres, one marquise, two fauteuils, and two chairs. Covered in embroidered silk after designs of Philip Lascelle. Also three curtains en suite.

ENGRAVINGS
MEZZOTINTS AND STIPPLES
LOTS 58 to 64

T. BURKE

58 THE VICAR OF THE PARISH RECEIVING HIS TITHES.
Stipple after H. Singleton. Very fine impression with the inscription. Printed in colors on Whatman paper. With large margins. In a 2½ inch gilded frame of French 18th Century design

THE CURATE OF THE PARISH RETURNED FROM DUTY.

Stipple after H. Singleton. Very fine impression with the inscription. Printed in colors on Whatman paper. With large margin. In a 2½ inch gilded frame of French 18th Century design.
(2 pieces)

59 SATURDAY MORNING OR THE COTTAGERS MERCHANTISE.

Stipple after W. R. Bigg. Fine impression with the inscription. Printed in colors on Whatman paper. With margin lacking the publication line and the plate mark. Water stained in the upper part of the engraving. In a $2\frac{1}{2}$ inch gilded frame of French 18th Century design

T. CHEESMAN

60 G. WASHINGTON.

Stipple after J. Turnbull. Very fine proof with the publication line only in traced letters and before the border line with large margin, slightly water stained. In a $2\frac{1}{2}$ inch gilded frame of French 18th Century design.

E. M. DIEMAR

61 SPRING.

Mezzotint after H. Singleton. Fine impression printed in colors with small margins showing the plate mark at top and sides. The inscription space and the lower margin are missing. In a $2\frac{1}{2}$ inch gilded frame of French 18th Century design

AUTUMN.

Mezzotint after H. Singleton. Very fine impression printed in colors with margin showing the plate mark at top and side. The inscription space and the lower margin are missing. In a $2\frac{1}{2}$ inches gilded frame of French 18th Century design. (2 pieces). Companion to Spring.

T. GAUGAIN

62 THE YOUNG FORTUNE TELLER.

Stipple after R. Westall. Impression with the inscription, colored with the brush, printed on Whatman paper. With margin but lacking the plate mark. In a $2\frac{1}{2}$ inches gilded frame of French 18th Century design.

THE SHELTER'D LAMB.

Stipple after R. Westall. Fine impression with the inscription, colored with the brush, printed on Whatman paper. With margin lacking the plate mark. In a 2½ inch gilded frame of French 18th Century design. (2 pieces).

63 LOUISA

Stipple after G. Morland. Fine impression with the inscription. Colored with the brush, with margin showing the plate mark at the top and sides but lacking the same at the sides. In a 2½ inch gilded frame of French 18th Century design

C. WILKIN

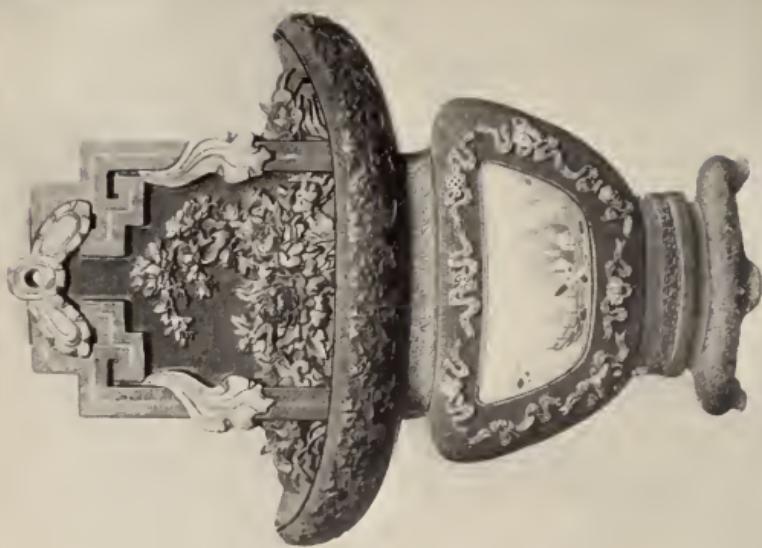
64 CORDELIA AND HER CHILDREN.

Stipple after Sir J. Reynolds. Very fine impression with the inscription, printed in dark sepia with large margin. In a 2½ inch gilded frame of French 18th Century design.

THE ALEXANDER PRESS
114-116 W. 27TH ST. N.Y.

REMARKABLE LACQUER WALL BASKET

[NUMBER 355]



UNUSUALLY LARGE JADE PLANT

[NUMBER 376]



THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

